

MONSTERLAND

MONSTER LAND™

**HALLOWEEN
SPECIAL**

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**CELEBRATING
MONSTERLAND'S
NATIONAL HOLIDAY
HALLOWEEN**

a halloween kind of guy
STEPHEN KING

**TRICK
OR
TREAT**

**Make Your Own
MONSTER MAKEUP
AND MASKS!**

**Create Your Own
STAR TREK
COSTUME!**

**WIN A FREE
TRIP TO
HORRORWOOD**

**EVIL
REVEALED!**



**FREE
EVIL
POSTER
INSIDE**



Photo by Ken Marcus

Stylist: Tracy Chantrow

EDITORIAL

HELLO DARKLINGS! This is Evila, your behind-the-screams editor, with a Halloween extravaganza guaranteed to wake the dead — and slake the undead!

We have lots of treats inside this special issue...starting out with a look at me! Yes, darklings, I finally got tired of your wheedling letters and decided to relent, giving you a rare peek at the evil one herself. Are you little ghoullies satisfied now? You must write me and tell me what you think! And you better be nice — I'm so sensitive!

For my favorite holiday of the year, we'll be looking at an exciting new film, TRICK OR TREAT, and flash back on that fright-classic HALLOWEEN in this month's Fearbook. There's an interview with chill-meister Steven King (whose "Pet Sematary" is my number one vacation spot!). Ron Magid enlightens us with his article, "How to Do Your Own Monster Make-Up". (Funny, I didn't know monsters wore make-up...Maybe a dab of chartreuse eye-shadow and a swatch of blood-red lip gloss for All Hallow's Eve? Give us some hot tips, Ron....)

Happy hauntings, dear readers!

Evila



MONSTER

LAND



MAKE YOUR OWN MAKEUP, MASK AND COSTUME

Makeup and mask...

Turn to page 12

Star Trek costume...

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TRICK OR TREAT

Rock-&-Roll combines with black magic to create a film fantasy just in time for Holiday fun!

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A HALLOWEEN KIND OF GUY STEPHEN KING

The maestro of movie macabre takes you into his confidence and tells you what he hates about Halloween!

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Evila doesn't agree with anyone about anything. MovieLand Publishing, Inc., Suite 208, 8399 Topanga Cyn Blvd, Canoga Park, CA 91304. Published under license from Movie Publishers Services Inc.

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Erila's

FANTASY FILMARQUEE



NEW WORLD HORRORS

New World is moving up quick on Empire Pictures to capture the crown as master of the macabre, sultan of the silver screen scare. Besides *Hellraiser*, they have lined up *The Last Man on Earth* (an Italian fear fest from Rospo Pellengerb), *Shadow Play* (with Dee Wallace Stone and Cloris Leachman), *Torment* (a "psychological thriller", whatever that is), *Roller Blade* (a sci fi thriller set in a second Dark Age), *Making Contact* (in which toys come alive), *The Peanut Butter Solution* (supernatural peanut butter causes hair to sprout), *Monster Night* (an American innocent abroad encounters a plot to raise Satan) and *They Thirst* (vampires take over Hollywood in a tale taken from Robert R. McCammon).

New World has also acquired the rights—or wrongs!—to remake five macabre masterpieces, *The Blob*, *I Walked With a Zombie*, *The Enchanted Cottage*, *Tales from the Crypt* and Robert Aldrich's *Whatever Happened to Baby Jane?* "These are classic films," says New World co-chairman Robert Rehme, "and we intend to treat the remakes as such." Sounds like he belongs in **MONSTERLAND!**



WHAT'S A RAWHEAD REX?

Produced by Dublin-based Paradine Pictures—an Erle production company—in association with Alpine Pictures and Greenman Productions, this new shocker is described as "the ultimate monster movie for adults" and will be released in the U.S. by Empire Pictures early in '87.

Rawhead Rex (based on the Clive Barker short story, available in *Books of Blood Vol. 3*) was shot over a period of 7 weeks on location in Ireland before completing production at Elstree Studios. American actors David Dukes and Kelly Piper star as a young married couple whose lives take on night-

marish proportions when a series of bizarre killings directly affect them and the husband sets out to destroy the monstrous perpetrator—a creature centuries old—a real youngster!—known from legends as Rawhead Rex. Seven foot tall German actor Heinrich von Buena plays the giant creature.

Following the fantasy *Underworld*, director George Pavlou once again works from a script by frightmeister Barker. Peter Litton's *Coast to Coast* supplied the animatronics. Watch for an exclusive behind-the-scenes interview in an upcoming **MONSTERLAND** promises British fearfan Stephen Jones. I'll be waiting on that, Stephen darling!

THE WOMAN WHO CREATED FRANKENSTEIN

Gabriel Byrne, Julian Sands and Natasha Richardson star in Ken Russell's *Gothic*, a co-production between Virgin Films and Atlantic Entertainment. The \$4.5 million project centers on the strange intimacy between poets Byron and Shelley, Shelley's girlfriend Mary Godwin and the jealous Dr. Polidori.

Meanwhile, Cannon's *Haunted Summer*, to be directed by John Huston, also concentrates on that certain summer in 1816 when the relationship between Byron, Shelley, Shelley and Godwin resulted in the birth of the world's greatest synthetic man, Frankenstein. Martin Poll is producing this one from a novel by Anne Edwards.

NEW LINE'S NIGHTMARES

Following hot on the heels of their bucks-off success with *A Nightmare on Elm Street* (both parts) and *Critters*, New Line Cinema has announced *The Tenth Victim* (a \$4 million remake of the 1965 Ursula Andress sci fi fic), *My Demon Lover* (a \$4 million "witty, Woody Allenesque comedy," directed by Charles Loventhal)—and do I remember him! and yet another return of Freddy Krueger (with Robert Englund) playing the poor maligned monster in *Nightmare 3*. This time its a screamplay by Wes Craven and Bruce Wagner.

HOUSE II

Nothing succeeds like excess! Producer Sean S. Cunningham and Manley Productions are preparing *House II: The Unexpected*—although how anything could be unexpected after the first one is beyond me!—to star George Wendt. Written and directed by Ethan Wiley.

House fans might want to know that the real house is located on Melrose Avenue in Monrovia, a city near Pasadena, Karloffornia.

HELLRAISER

And speaking of Clive Barker—"A perverse love story," is how he describes his own directorial debut, *Hellraiser*. Perverse love, my favorite



That amazing Spielberg is at it again, producing several films, such as *INNER SPACE*, *BATTERIES NOT INCLUDED* and *WHO CENSORED ROGER RABBIT* as well as preparing to direct the third *Indiana Jones* film!

kind! Co-produced and financed by America's New World Pictures and the UK's Virgin Vision, the \$2 million project is set to roll on location in misty Ol' Avalon in September.

"I think we got the deal because we really do care about the horror genre," says Barker. "*Hellraiser* is a fast-moving, intelligent and popular horror movie, filled with demons, haunted houses, things coming back from the dead..."—just a few of my favorite things! "It's a love story from beyond the grave." Barker is also planning two further features, but fantasy subjects not horror this time.

SPIELBERG KEEPS AMBLIN ALONG

Steven Spielberg's Amblin Entertainment—that previously brought you *Gremlins* and *Goonies*—is spinning another amazing story, this time for Disney. *Who Shot Roger Rabbit?* will be directed by Robert Zemeckis and star Harrison Ford as the

detective investigating the murder of a cartoon character. The complicated post-production effects for this one could easily take more than a year! Then Ford will move right back into his role as Indiana Jones for a third outing.

Other upcoming terrors from the people at Amblin include *Batteries Not Included* (based on an unused *Amazing Stories* screenplay which'll star Matthew Dragonlayer Robbins, for Universal), *Innerspace* (being directed for Warner Bros by Joe Dante and starring Dennis Quaid and Martin Short) and the long-planned *Peter Pan* (now set to be directed by Bob Zemeckis). Spielberg is also rumored to be helping British writer/director Anthony Forster with his planned sci fi adventure movie, *Adventures of the Children from Zarg*. "I call Steven a Svengali," gushed Anthony. Spielberg's certainly doing quite a bit across the big pond these days.

SPECIAL THANKS TO STEPHEN JONES FOR HIS HELP WITH ALL THE NEWS ITEMS—EVILA



Dear Monsterland and fellow Lugosiphiles:

In accordance to the two letters printed in the June and July issues (concerning my letter printed in the February issue) I again feel I must write. To start off with, I must contend that *Dracula* (1931) *does* stand the test of time. I'm sure others, including Forrest Ackerman and Leonard Maltin, agree with me. However, whether it does or doesn't is simply one's opinion, and opinions should be enclosed in the Editorial or the letters section—*not* in a mere article. To answer another statement, I *am* a fan as well as a collector and writer on Bela Lugosi. I must also agree with the statement made by Mr. Cianfarano, that Lugosi's personal life did not make him an actor. But if one recalls my letter, I did not say that it did. I must also insist that Lugosi did not "mimic his *Dracula* portrayal" in every film. This is, when one recalls Lugosi roles such as Ygor and the Frankenstein Monster, totally preposterous. I confess many seem similar to his *Dracula* characterization, but this is merely the Lugosi "style." And, if one goes back to pre-*Dracula* roles, in such films as *The Midnight Girl* (1925), one sees the same "style." So apparently Lugosi wasn't "mimicking" *Dracula* at all. Though Lugosi may have been extremely proud of himself, he was seldom arrogant. Also, I feel that most people (including the general public) remember Lugosi much more than Rathbone. And, it is true Boris Karloff was quite versatile, but Lugosi was even more so. Could Karloff go from playing *Dracula* to Ygor to the Frankenstein Monster, as Lugosi did? And, could he do of them as effectively, if one considers the complications behind *Frankenstein Meets The Wolfman* (1943), as Lugosi did? I seriously doubt it.

Dear Evila:

I've been reading *Monsterland* for the past year or so and I'm glad that you're in *full* control. Forry is gone. (I thought he'd never leave).

Monsterland is the heir apparent to the late, lamented *Famous Monsters*. I enjoyed your Fearbook dedicated to Lionel Atwill. Now, how about one dedicated to the "thin monster," John Carradine?

I'd also like to clarify some misquoted "facts" about the most underappreciated actor of the 40s and 50s, Bela Lugosi. I enjoyed a stumbling, bumbling monster on *Frankenstein Meets The Wolfman* because in the previous movie, *Ghost of Frankenstein*, the monster became *blind*! He remained "blind" in the next movie with Bela. He played awful roles in his last 10 years of life because he became a "poor man's" Boris Karloff. Rather than starve, he took *any* role offered. He was on drugs, but only because he couldn't get Karloff-type roles, like *Corridors of Blood* and *Black Castle*.

Now, let's see what you look like, Evila. We all love you, you gorgeous ghoul!

Sidney Bossuk
258 Main St., Apt. 42
Little Ferry, N.J. 07643

Garydon L. Rhodes
330 G S.W.
Ardmore, OK 73401

Dear Monsterland:

May Bela Lugosi live forever in the hearts of monster lovers past, present and future. I like your magazine but I'd like to tell you what many people I know, including myself, would like to see. (1) A tribute to Bela (whole Bela issue) Lugosi. (2) A mini-poster of Bela, please!! (3) A section or list of fan clubs/pen pals who are over 21 and are long time fans.

I am 22 and a Bela fan since 1969. I started reading and buying *Famous Monsters of Filmland* at age 6. My other faves include Lee, Lugosi, Karloff, Cushing, Price, etc. I dearly love a person such as Forry to keep the torchlight for Bela this year his 30th year since his death.

Rick Daub
522 N. 24th Street
Lebanon, PA 17042

Aw, Sidney, you're a real boost to a gal's spirits! Hope you like the pix of me in this issue—Evila

The final word on Bela, from one of his co-stars!



Lugosi and Carroll Borland in "Mark Of The Vampire."

Dear Monsterland:

Some fans have asked me to express my opinion on the Karloff-Lugosi acting ability debate now raging in *Monsterland*

As I understand the criticism, the claim is made that Lugosi was not a good actor. I think that comparing Karloff and Lugosi is like comparing apples and oranges. They had different personalities, techniques and accents.

I knew Lugosi as a versatile actor. For example, we would do scenes from Shakespeare, Lugosi in Hungarian and I in English. His role as the Commissar in *Ninotchka* is further evidence of his ability to play a straight role.

Those who claim he mimicked Dracula in all his roles are confused by his accent and the timbre of his voice. He had a distinctive and unique presence which is seen in everything he did.

I think his film *Dracula* will stand the test of time.

As ever
Carroll Borland
Los Angeles, Ca

The final word on Bela, from one of his co-stars!

Dear Monsterland:

I've been reading *Monsterland* since issue one and I've seen it grow from a tentative remake of *Famous Monsters* into a more mature genre magazine which keeps its eye to the

future with coverage of upcoming films, as well as remembering past classics with comprehensive film retrospective articles. It shows just how strong the magazine has become that it survived the retirement of founder Forrest J Ackerman.

I've been wondering when *Monsterland* is going to do a feature on Joe Bob Briggs, Drive-In Movie Critic of Grapevine, Texas. As I'm sure you're aware, Joe Bob is the author of the nationally syndicated film review column, "Joe Bob Goes to the Drive-In." He has been featured in articles in *Playboy*, *Rolling Stone*, *Wall Street Journal*, *American Film* and *Twilight Zone*, and is a contributor to *National Lampoon* and *Andy Warhol's Interview*. His fame is spreading with the release of Joe Bob Briggs: *Dead In Concert* on home video, and Dellacort Press plans to release a collection of his columns, *Joe Bob Briggs: Banned In Dallas*, this fall.

Joe Bob Briggs is perhaps the most ardent and vocal supporter of horror movies to come along since FJA himself. Joe Bob has seen over 12,000 drive-in movies, most of which are horror or sci-fi films. His ultimate accolade of any horror film is: "Anyone can die at any moment." He has awarded lifetime drive-in achievement awards to both Roger Corman and Stephen King, and annually holds the Drive-In Academy Awards ceremonies, where the winners are awarded Hubbies: inscribed hubcaps.

I think you'll agree with me that a flamboyant and colorful personality such as Joe Bob is just ripe for *Monsterland's* readers. Carried in over 50 newspapers nationwide, as well as a few papers overseas, Joe Bob has the same kind of appeal as Elvira (yes, I even think you'll find a few ladies who will say he even has sex appeal to match Elvira's). (Ah, but is he any match for Evila??)

So c'mon, Mr. Van Hise. *Monsterland* owes its readers a feature on Joe Bob Briggs. Who else would have this to say about Friday the 13th, Part 3: "The people who made it have integrity. They made the exact same movie three times, which is not easy."

I hope to see Joe Bob in your pages real soon.

Daniel Cziraky
100 Sunset Avenue
Newark, NJ 07106-1953

Joe Bob sure sounds like our kind of guy, Daniel. Why don't you write and submit an article about him? He's seen Monsterland—Jim Van Hise sent him an issue a year and a half ago when he wrote the letter that Joe Bob published in his column back then. Ask Joe Bob to send us a hello, himself. We'd love to hear from him, too—right, readers?—Evila!

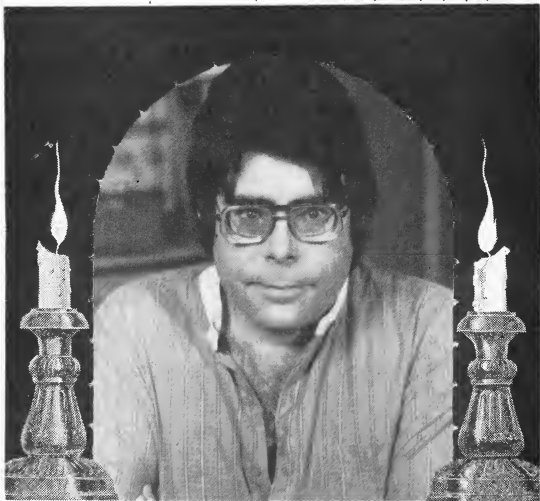
Dear Monsterland,

I literally grew up with *Famous Monsters*, receiving my first issue (no. 37) when I was four years old in 1966. Since that time I have never missed an issue, nor will I ever miss an issue of *Monsterland*. I am now twenty-two and just as fascinated with fantasy and horror films as ever before.

My main interest is in the art of stop-motion photography and am working on a short film of my own. Needless to say, Ray Harryhausen has been my inspiration.



STEPHEN KING A HALLOWEEN KIND OF GUY



Stephen King has become so linked with the macabre, with horror, with things that are simply not normal, that people have some very strange ideas about him. They expect him to do the craziest things in front of their cameras. While one can find interviews from early in his career when he was still hungry enough for attention and grateful enough to his fans to play to the zany notion in a good humored way, the joke has worn very thin for him. He wants to be recognized for the full range of his work, not just for *Carrie*,

Salem's Lot and *The Shining*. With summer rushing towards fall, magazines with their eye on the October issue are once again approaching him—and his family!—with seasonal ideas that they just think are peachy. We assured him that **MONSTERLAND** treats All Hallows Eve with a great deal more dignity, in fact you might call it our national holiday!

"One time a lady from *People* showed up with twin hangman's nooses," he recalls with a mixture of amusement and disbelief. "She wanted

us to hang ourselves in effigy for a photo." At least he thinks she meant in effigy! "Tabby (Stephen's wife, Tabitha) gives me this stripped look...Tabby never looks this way but this woman caught her with her pants down, so to speak, and she gave me this look like, 'Is this a part of it? Is this something we have to do?' And I thought, 'No, we don't have to do it,' and I told the lady to put the nooses away—you take a picture of us just the way we are. She got all snooty and indignant.

"For the *Atlanta Journal-Constitution* I was supposed to get in a coffin," King continues. "I said, I don't do that anymore. If you got Lou Gossett in here, would you want him to eat watermelon? Sing Mammy maybe?" It's this attempt to make you a stereotype—to pigeonhole you."

The most recent bizarre suggestion came from *Los Angeles Magazine* who wanted King to grace a special horror

Issue wherein he gets to dress up like his favorite creature and tell us why he picked that one—and make a special trip out to L.A. for the session! His reply to the publicist who related the invitation was, "You ask them how far they can stick it where the sun don't shine."

Shine on, shine on Harvest Moon....

HORROR IN THE MORNING, HORROR IN THE EVENING

What's it like to be the offspring of a writer of such stories as *Carrie* and *The Shining*? King relates a revealing anecdote which tells a story in which he learned to understand what it was like looking in from the other side.

"I have a buddy I knew from a long way back. My wife gets along with his wife and they have two kids in Washington, D.C. now, two sons, one 15 and one 12. They come up to the lake where we live in the summer. We get no tv reception there whatsoever. Cable is a joke. If you really get desperate you watch the tv and a videocassette machine.

"So we had rented a whole bunch of movies and they took a consensus of what they wanted to watch and it was *Christine*. Keep in mind that my boy, who is 9 now, was 8 then. The mother just put her foot down. She said no, that she had made a hard and fast, across the board rule that there weren't going to be any R-rated movies until the kid was at least 14 years old. That was it. No *Christine*. So they watched something else.

"I happened to be walking by the tv room later, and I hear Steve, the 12 year old, saying to Joe, my other son, who was then exactly his age, saying, 'But you don't understand how stupid that makes me feel. Owen's seen that movie probably six or seven times!' And my son says, 'Steven, you don't understand. My father writes horror stories for a living. Owen is exposed to this every day of his life.' Like it's some kind of radioactive disease," King adds.

"So they've been exposed to a lot of the movies just by virtue of my association with it. But there are two that I've put on a shelf that I don't want them to look at yet. One is *Carrie*, the other is *The Shining* because I think that they're very upsetting for children. They're bad fairy tales. Now that they're getting older I'm taking them down from the high shelf, but they show no interest. There are things that are still up there—*Driller Killer*, *Tool Box Murders*, *Snuff*—most of this stuff I don't buy, people comp (send complimentary copies) me. I don't want it, they just send it to me.



CREEPSHOW



CUJO

"Have you seen *Evil Dead*?" he wonders. "I don't have a problem with them taking a look at that because it's a fairy tale....make believe. Yeah, it's gross," he admits.

ON THE ROAD AGAIN

Whether it was when he was making his most recent film, *Maximum Overdrive*, or going out on a whirlwind publicity junket to promote his new book, King stopped liking the price he pays for success.

"That was the worst part of it, the whole worst part of the picture, being away from home. They came down as much as they could, but...and I miss them now. I was talking to Tabby this morning and she was saying, 'Are you coming home soon?'"

"I've been around a lot—more so than some daddies who have to travel a lot or who have an office in the city. I don't like to be away from my wife. It isn't just missing her, because I love to talk to her and be with her because that's the most important part, believe it or not.

"One time I was getting ready to go off and one of my kids said, 'Where are you going, Daddy?' and Joe says, 'Shut up. He's going out to be Stephen King.' That's exactly what it is. It's like when I was on the Snyder show yesterday (in Los Angeles). 'Hey, boy, you gotta get out there and dance your balls off!' because you want to make a pic a hit and everything like that. So you put on a little bit of a face and a little bit of body armor, too, so you won't get hurt. You put on a face the same way that a woman would put on makeup. It's always like at the end of an interview or the end of a day I feel like I didn't do quite what I wanted to."

While some would think that the things that really scare Stephen King are in his books, it's actually what the popularity of the books has brought into his life that most frighten him.

"I guess I'm more afraid than anything else of the day that comes when, after one of those long days, I'm going down the street to a deli to pick up a sandwich and some guy looks at me and says, 'Aren't you Stephen King?' and I say, 'No, I just look like him.' If that day comes, that's when I pack it in. I'm done."



CARRIE

STORIES OF HUMAN IMPACT

Often an author has special favorites among his work that are not as well received by others. King is no exception. He wants some of his less known stories to get their proper time in the spotlight. One of these is his novella, "The Body," a boyhood coming of age story from his book *Different Seasons*. That story recently became the film *Stand By Me*.

"Rob Reiner's adaptation of 'The Body' as *Stand By Me* is a brilliant piece of work," says King with undisguised admiration. "By far it's technically superior to my work (*Maximum Overdrive*). It's more thoughtful and has much more range than *Maximum Overdrive* by far. I'm glad that it's not being released so close together that the comparison would be glaringly obvious."

Stand By Me is definitely the truest, purest and most honest cinematic adaptation of King yet received, and this story holds a special power for King. It is very clear to even a casual

reader that there are strong autobiographical elements to the story. King himself was quite overcome by the sensitivity of the filmic adaptation when he viewed a rough cut earlier this year. It spoke to him personally, but it also speaks to the heart of the audiences. And to the many critics who have praised it more lavishly than they have any previous adaptation of King's work to the screen.

King strongly underlines the point that this non-horror story is not nearly as unique within his work as people assume.

"I've written all kinds of stuff that isn't in the horror genre," he points out. "There's *The Dead Zone*, *Different Seasons*...*The Dead Zone*'s a political novel. A lot of my stories have to do with horror and a lot of them don't. You get that reputation and it doesn't rub off. Like a bad girl, anything you do, you're just *baad to the bone*!"

Thou dost protest too loudly. Face it Stephen, you're *MONSTERLAND*'s kind of guy. ●

MONSTER LAND

HALLOWEEN SPECIAL!

HOW TO MAKE YOUR OWN MAKEUP & MASKS

All Hallows Eve is the time when we of The Halloween Society give full reign to our artistic talents and strive to create, in both masks and makeup, the highest expression of ghoules, ghosties and long-legged beasts upon our mortal forms. Though it may seem a difficult task to effect such a wondrous transformation as man (or woman) to ghoul, in fact, it's very easy to accomplish working with inexpensive but effective makeup as well as items you can find around your own home. To make the process even simpler, and to help you achieve professional results at home, we've acquired the services of a master makeup artist to guide you: Tom Burman.

Burman, who heads up the world-reknowned Burman Studios Incorporated makeup effects lab, has been responsible for some of the finest film creations ever to grace a mad scientist's slab: *The Beast Within*, *The Island of Doctor Moreau's* manimals, *The Man Who Fell To Earth*, the demons of *The Devil's Rain*, the Lictroids of *The Adventures of Buckaroo Banzai*, the aliens from *Close Encounters of the Third Kind*; the list

By Tom Burman
AND RON MAGID



is endless and the quality unsurpassed. Of late, Burman and his wife, Bari Dreiband Burman, have created brilliant designs for such diverse projects as *Cat People*, *Captain Eo* and the current, *Howard the Duck*, for which they effected the stunning Doctor Jennings transformation makeup.

On occasion, Burman has been called upon to create believable living corpses, scars and masks virtually on the spot in only a few hours and with limited materials. Burman has honed these skills to a fine edge, and is now qualified to do anything with nothing. If you follow the simple steps, you'll be able to create your own terrifying effects in a relatively small amount of time and for a very small amount of money!

Please be sure to read all of the instructions and the warnings before beginning!

PARENTS: MAKING THESE MAKEUPS AND MASKS SHOULD BE SAFE FOR ALL BUT THE YOUNGEST CHILDREN TO CREATE. HOWEVER WE DO SUGGEST THAT YOU ASSIST YOUR CHILD IN

THE PROCESS AS IT WILL PROVIDE A WORTH-WHILE EXPERIENCE FOR BOTH PARENT AND CHILD. THERE IS NOTHING BETTER THAN BUILDING SOMETHING TOGETHER.

GELATIN CORPSE MAKEUP

Application time: Approximately one hour.

Materials: Clear Gelfects, various shades of Pancakes or Pan-Stick makeup, baby powder.

FIGURE ONE: "First, I would do a basic highlight and shadow makeup," Burman says. "You can use Max Factor's Pan-stick makeup or any kind of grease-based makeup in black or dark brown around the eyes and to sink the cheeks. You can also add some lines to the face as well. Use Max Factor's Pancake makeup, which is water soluble, as an under-base to highlight the cheekbones and forehead to give a kind of skullular look to the face."

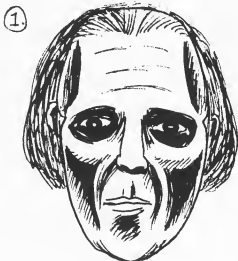




FIGURE TWO: "Next, heat the Gelefects up in a pot of water until it melts. Then try a little bit of it on the inside of your arm so you know it won't be too hot when you put it on your face. You can apply a little clear gelatin with a large brush (approximately one inch wide) in real thin, thin coats of about one eighth of an inch thickness."

FIGURE THREE: "After you've done about three separate coats, you can then use any of the makeups and apply them to the gelatin in thin patches so you still maintain the translucency of the gelatin and can still see the highlight and shadow makeup underneath. You can use a sea sponge to stipple pancake makeup over the gelatin, and then apply more gelatin buildup over that so you get a feeling of layering and depth. You can also paint veins on it or you can use colored threads and run it through the gelatin like veins to get a sense of even more depth in the putrid, rotting flesh!"



FIGURE FOUR: "Once you've built up the Gelefects to the point where it appears like drippy-looking flesh which is puckered and putrid, then you can pull little bits of it away and color underneath the gelatin skin with maroon, red or brown makeup. You can either push the gelatin back into place, and the makeup will show through because the Gelefects is translucent, or you can leave a piece of gelatin hanging there like a piece of rotting flesh, so you'll look like you're covered with decayed flesh that's all falling away!"



FIGURE FIVE: "You don't have to worry about getting Gelefects in your hair or anything else. In fact, if you want to, you can slick your hair down really close to your head with water and you can paint Gelefects right over your hair to create a bald look or you may want to pull little bits of hair through it. If you want, you can part your hair and lay the gelatin over it and then color that so it looks like patches of hair are missing. Then you can comb hair that doesn't have gelatin in it over the top and tack it onto the gelatin so it looks like it's matted!"



CLEANUP: SOAP AND WATER!

GELATIN WOUND EFFECTS

Application time: Approximately one hour.

Materials: Flesh and blood colored Geleffects, black liner, red liner or maroon lipstick, a small brush.

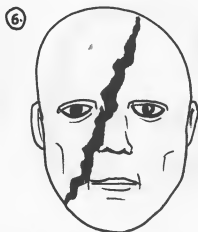


FIGURE SEVEN: "Next, use a maroon pencil or a dark colored lipstick over the outside edges of the black outline. The black outline will be the darkest part of the cut, while the lipstick or red pencil around the outer side of the outline will add a gradation of depth to the wound."

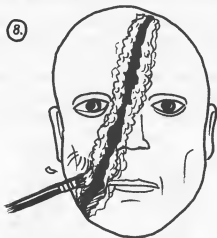


FIGURE NINE: "Apply the blood colored Geleffects right over the center of the cut. Move it around with your brush so it doesn't appear one solid color. You want to be able to see some of the makeup underneath, since the red Geleffects is also somewhat translucent, so it'll give a real feeling of depth to the wound."

FIGURE SIX: "If you want to create a large cut, as if somebody's been stabbed or slashed across the face," Burman advises, "you can take a black pencil and use it to outline where the cut is going to be, and that will be the deepest part of the cut. You can run a cut like that right up into your hair so it looks like your whole head's split open from the top of your head right down across your face. You can get Geleffects really close to your eyes and it won't hurt you."

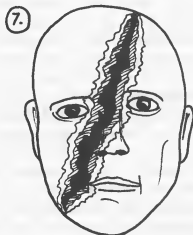
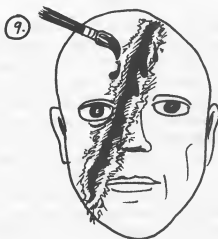


FIGURE EIGHT: "You can then apply a little flesh colored Geleffects to the edges of the cut. Take the small brush and paint the gelatin right along the outer edge of the red paint, and then smooth it away from there to blend it with your face. Allow the gelatin to harden completely before going on to the next step."



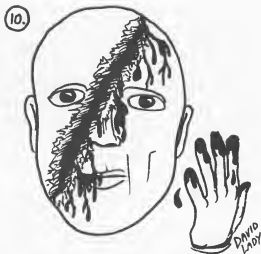


FIGURE TEN: "After you've allowed that to set completely, I like to take a little bit of the blood colored Gelefects on the ends of my fingers and just dab it around the cut, which helps give it a three-dimensional look. If you want to add blood-dripping from the wound, take the Gelefects blood and paint it on so the cut appears to be bleeding, and it'll stay like that all night long once it sets."

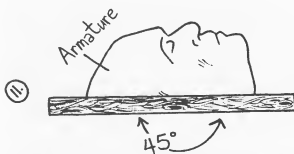
CLEANUP: "The novelty of this is it all comes off with warm water! Just step into the shower and it'll melt and go right down the drain!"

HALF-HEAD RUBBER MASK

Creation time: Allow several days to execute properly.

Materials: 1½ inch by 1 inch board, 5 lbs. wet clay, 2 lbs. casting plaster, sculpting tools or

household substitutes, 2 inch wide painting brush, plaster bucket, Krylon Crystal Clear acrylic spray, liquid latex, universal tint, contact cement.



"Use wet clay to create your sculpture, which you can buy at any local hobby shop or art supply store. Wet clay is much better than Plastolina or oil-based clay as a lot of times the oil will absorb into the surface of the mold and it won't allow you to cast rubber into it. With wet clay, you can wash your mold out with water, let the mold dry and then cast it perfectly. The big thing with wet clay is you don't want it to dry out so you'll need to keep wet towels over it until your sculpture's ready to be molded. Don't get the clay too wet, because if you do, it'll become like mud and be too hard to shape."

FIGURE ELEVEN: If you're going to make a half-mask, you don't really need an armature. Before you begin to sculpt, create a form that roughly approximates the proportions of your face. Measure from the top of your head to your jaw, and measure to accurately locate where your eye and mouth areas should be, so the mask will be comfortable and safe to wear. You can build this clay form of your face onto a board set at a 45 degree angle.



FIGURE TWELVE: "To begin your sculpture, approximate the shape of the face you want to

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Gelefects
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Burbank, California 91505

create, position all of the major features, if there are any, and then refine and smooth it using either simple wooden and wire tools you can get at the art store, or you can use household items like paperclips, screwdrivers, toothpicks and small paintbrush handles to sculpt with. If you want something alien and bizarre, where the eyes and other features don't really conform to a human face, make sure you sculpt in some detail where your own eyes and mouth areas will be so you can make unobtrusive ventilation holes and eye slits so the mask will be safe to wear. If you want to sculpt eyes in your

mask, use doll eyes, marbles, or ping pong balls cut in half so that when you cast the sculpture, you'll get a perfectly round eye surface. You can also use different things to create a variety of textures for your sculpture. You can use an avocado, a lemon or the texture from a cantaloupe—any of that kind of thing, to get the texture you want. We use orange skins, which we dip in rubber three times. Then we let it dry, peel the latex skin off the fruit, throw the fruit away and then we turn the rubber pad inside out and that's what you use. Other than that, sculpting is just using your imagination."

FIGURE THIRTEEN: "After you've made your sculpture, apply vaseline to the board surrounding it so the plaster won't stick there. Let the clay get hard enough so when you paint the plaster over the sculpture, the clay and plaster won't mix. You can seal the sculpture by using Krylon Crystal Clear acrylic spray, which will give you more time by insuring that the clay doesn't crack before you have a chance to make your mold."

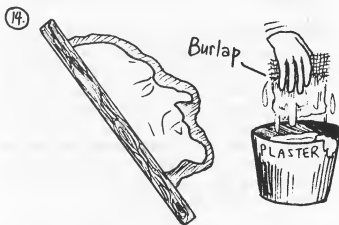


FIGURE FIFTEEN: "Let the mold dry completely, and then gently pry the sculpture from the mold. You can use water to rinse the clay out of the fine detail spots, and a soft brush can also help to clean the clay from the mold. Once the mold is clean, let the inside of it dry out for a day or so. If your mold gets too dry, sometimes the rubber will form bubbles on the surface of the mask, so you may want to take a spritzer and spray a little water into the mold so it won't draw the water out of the latex so fast that it creates bubbles."

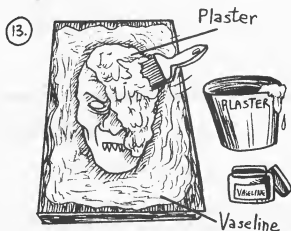
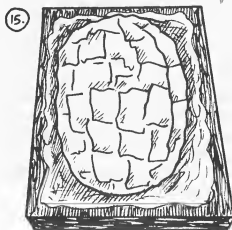


FIGURE FOURTEEN: "Paint on your first coat of plaster about 1/2 inch thick and then let that start to set so the plaster becomes solid. Make sure to carefully fill all the wrinkles and undercuts so you capture all of your sculpture's detail in the plaster mold. Once the plaster starts to harden, you then want to take pieces of burlap and dip them into a second batch of plaster and apply them in an overlapping coat all over the mold, to serve as a strengthener so if the mold cracks, it won't fall apart. Ultimately, you want your mold to be about one inch thick all around."



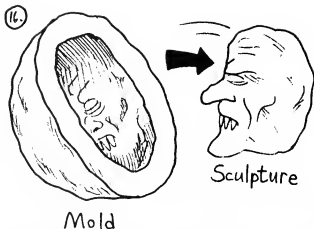


FIGURE SEVENTEEN: "Once you've pulled the mask from the mold, trim out the eyes, nose and mouth areas so you can see and breathe comfortably. If you want to paint the mask, the best thing you can do is mix up a basecoat of paint using contact cement, which you can buy in any hardware store, and universal colors in the shades you desire. Universal colors are pigments used for oil and water based paint. Once you've mixed up the basecolor, you can handpaint your mask with a brush. If you want to add other colors and detail, you can use water soluble acrylics. Using the contact cement base will give a bite to the rubber that will allow the acrylic paints to stick to your mask. If you just paint acrylics right onto the rubber without the basecoat, the paint will crack."

CAUTION: Please be careful to use all tools and materials safely and properly. Be sure to let your parent or guardian know what you are doing—and perhaps they will even join in and you can have the fun of doing it together! Please also be certain that you do not have an allergy to any of the materials or tools being used. When performed in the described fashion, both makeups and mask should be perfectly safe to make. Monsterland, the author and publisher and Tom Burman do expressly deny any and all liability for this material as the reader undertakes all projects at his own risk although the author has taken all precautions to properly and safely describe the procedure.

FIGURE SIXTEEN: "Fill the mold right up to the top with latex and let it set for about half an hour. Then pour the latex out and you can either take a hand dryer and dry your mask, or put the mold out in the sun to let it cure. I don't recommend putting it into an oven because most household ovens aren't particularly good for plaster molds—they have too much sulphuric gas which can cause the mold to become overdry and crack."



The Halloween Society hopes you can employ these handy ghoulish tricks to full advantage, and we wish you all a happy, safe Halloween!

The Halloween Society is the world's first and only organization devoted to the appreciation, study and preservation of the makeup artist's craft. Membership is open to any professionals in the field, and to all who recognize the importance of these artists' contribution to the cinema. Honorary members of The Halloween Society include Dick Smith, Rick Baker, Tom Burman and Kenny Myers, to name but a few.

The world of The Halloween Society is explored in great depth in our quarterly journal, *The Halloween Gazette*. In each issue, we bring our readers face to face with the people who make the monsters of our nightmares live on screen, and we try to introduce them to up and coming artisans—effects artists and mask makers—whose work is worthy of our attention. More than anything, *The Halloween Gazette* provides a forum for like-minded individuals to share their fascination with this vital area of the filmmaker's art.

If you would like more information on The Halloween Society's activities and related events, please write us at the address below. Membership for one year is twenty dollars.

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HALLOWEEN SPECIAL!

HOW TO CREATE YOUR OWN STAR FLEET UNIFORM

BY JOHN L. FLYNN



In honor of *Star Trek*'s 20th anniversary, it may be interesting to wear a Star Fleet uniform this October 31st.

Costume designer Robert Fletcher, who worked on the first *Star Trek* movie, was hired to redesign the Star Fleet uniforms for *Star Trek II: The Wrath of Khan*. Fletcher had won numerous accolades on Broadway for his costumes for "How to Succeed in Business Without Really Trying," "Hadrán VII" and "Irma La Douce," and had definite ideas of what he wanted. "The ones in the last movie weren't military enough to suit me," he confesses. "Roddenberry always contended that the Federation was not a military organization. Yet they always behaved as if it were; they have ranks, military courtesy and Kirk is definitely in command on his ship."

Fletcher went back to the more traditional design of military uniforms: sleek, colorful and constructed from natural fibers. And unlike the uniforms from *ST: TMP*, or the series, he designed them to be practical and durable. "Clothing has to be ceremonial or protective or sexual but the tv uniforms — or the ones from the first movie — didn't have any normal human function. They were simply a costume," he concluded. The Star Fleet uniforms now have

pockets and places to put things; there are patches and emblems, which designate rank and division and the design—though firmly rooted in historical predecessors—is decidedly functional and futuristic.

"I didn't want a uniform that was too far-fetched but there had to be something about it that was just a little beyond our present technology," he explained.

In order to maintain that balance, Robert Fletcher chose to work with all natural fibers, like wools, and equipment that would be "unique" by today's standards. At his disposal, Paramount provided storerooms filled with an enormous stock of old fabrics, silks and pure wools — some of which were over 40 years old. And, at Western Costume, a huge motion picture manufacturing and rental facility just off the Paramount lot, Fletcher made use of a trapunto machine—which was over 50 years old—to create, for decoration and for practical purposes of padding and flexibility at joints, a raised quilting effect on the various costumes.

The result was a uniform designed for the twenty-third century Star Fleet that was both ceremonial and functional.

DUTY UNIFORM—MALE

STAR FLEET ARMED FORCES

COLORS:

OIV. COMMAND—WHITE SF06UC

OFFICER—BLUEGRAY SF31UC

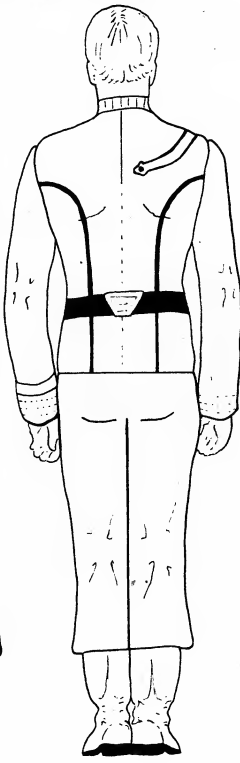
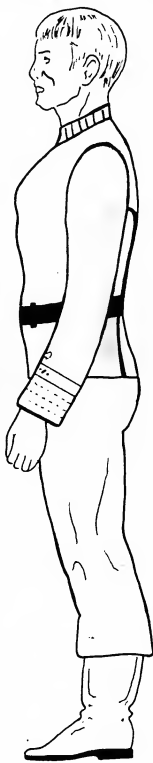
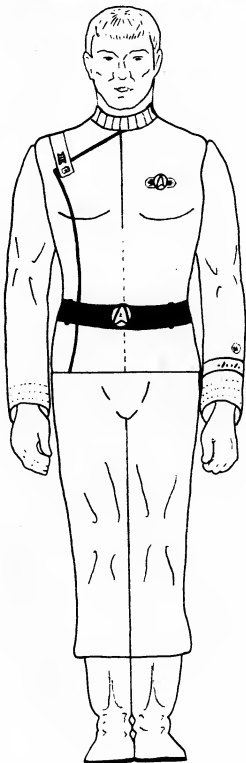
ENGRG/OTHER—TENNE SF13UC

CADET—RED SF10UC

MEDICAL—SEAGREEN SF33UC

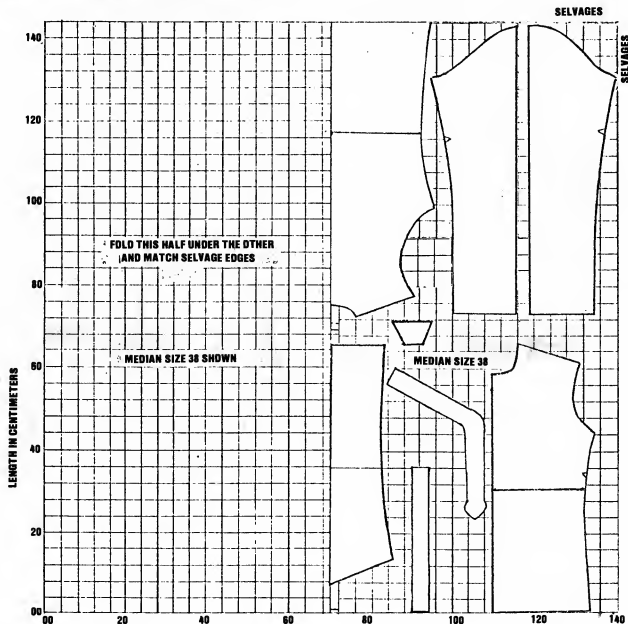
JACKET—MAROON RED SF09UC

TROUSERS AND BOOTS—BLACK SF32UC



UNIFORM PATTERN

MALE—NON-COMPUTERIZED FABRICATION



CONSTRUCTION NOTES

At a recent Star Trek convention, I had the rare opportunity to examine, measure and trace a pattern of Robert Fletcher's Star Fleet Officer's Uniform. Eddie Egan—the Paramount Publicist of *ST: TFS*—had brought one of the costumes with him for publicity purposes, and he encouraged convention attendees to inspect the design. Needless to say, I took advantage of the circumstance. I have since constructed more than a dozen uniforms—working from those exacting measurements—for the Baltimore premiere of *The Search For Spock*, and have been besieged with dozens of additional requests. The information in this article is a direct result of that on-site inspection and the practical experience of re-creating the costume.

The Duty Uniform Jacket was made from a maroonish red wool for the Star Trek movies; however, there are numerous fabrics—both natural and man-made—that can adequately substitute for the more expensive (and heavier) wools. For example, Jo Ann Fabrics, a nation-wide chain, carries a *Visa Cadence* (synthetic polyester) in a "Beet Root" color that is startlingly close to the original color in the Star Fleet Uniform. There are, of course, many fine materials, and the final decision of choosing the right fabric is ultimately left to the discretion (and pocket book) of the costumer.

Divisional Identification—thanks to the insistence of Producer Robert Sallin—was similar to the color designation of the uniforms from the series. White tunics (with quilted turtlenecks) designated Command; a soft sea-green for Medical; a gold for Engineering; a bluish-grey for officers; and a scarlet-color for cadets. Ranks and station designations were carried forward on sleeve and shoulder stripes, and some detailing on the jackets' flaps. I discovered that spandex was ideal for making the turtleneck because of its unique stretching sense, and I found woven Interfacing (in white or tan) acceptable for the under-lining of the jacket flap and yoke.

The shoulder and sleeve stripes—which should match the turtleneck color—are straight-forward and easy to make. They are two inches and one and one-half inches respectively in width, and can be constructed from a woven or non-woven material. A one-fourth inch gold trim highlights the edge of the fabric and divides the color boundary between the stripe and uniform.

Perhaps the most striking feature of the new uniform is the sharp contrast of the black trim against the maroonish red uniform lines, and this can easily be achieved with a little patience. A black, double-slided (polyester) trim is sewn around the outer edge of the uniform flap and yoke to accentuate the under-lining. Note: if sewn correctly, you can actually hide the basting of the Interfacing and fabric. Two parallel trims—originating at the back middle of the sleeves and ending at the hem-line—are sewn in a French-seam on the back of the uniform with the rear belt-loop in between.

One challenge in the uniform's design that Robert Fletcher had difficulty with was to make contemporary, commonplace closure devices, such as zippers and snaps, futuristic. Fletcher and his crew rejected zippers and buttons right off, and decided on covered snaps, black, sewn on a black trim. He then added a very fine, silvery chain,

stitched between each snap. The look is an outstanding one and can be achieved with 15 half/1/4 inch dress-maker snaps and about a yard and a half of fine upholstery chain. Simply measure out equal amounts of chain and evenly space (and sew) the snaps around the yoke and flap.

The method of closing the flap of the jacket, where it crosses over the chest and under the stripe, is done with a purse clasp, and aids the snaps in staying sealed by assuming most of the stress of the jacket. I checked—in my research—numerous craft and fabric shops for the purse clasp and discovered that Tandy Leather was the only one to carry the correct item (for about 95 cents). (Also, I found Tandy Leather to be the perfect source for the 2½ to 3 inch belt—leather or vinyl—for the jacket.)

Various accoutrements can be obtained to make the uniform most authentic. For example, the jacket insignia and belt buckle can be purchased through Lincoln Enterprises (in Los Angeles, CA) for a nominal price. The rank insignia (of which you will need two) can be acquired from the Intergalactic Trading Post (in Longwood, FL), and the ranking bars and pips on the sleeve stripe are government surplus. By adding each of these details, your duty uniform will have an authentic, finished look.

PATTERNS

A Uniform Pattern—median size 38—has been provided with this article; and, because of its schematic layout, the size ratio can be altered up or down for larger or smaller sizes. Should you desire to line the jacket, simply use the pattern to cut additional pieces from the lining material.

After constructing a pattern from the measurements of Fletcher's costume, I discovered that McCall's sells a pattern (number 7760 — \$2.75) for a Civil War/Western shirt that is remarkably similar to the duty uniform jacket. It requires some minor alterations—particularly in the sleeves and front flap—but, for those of you who are reluctant to work from schematic drawing, the pattern is ideal.

Due to the intricacy of the costume's design, you may wish to obtain color photos, or consult several articles on the two films. Please note: this article contains sufficient information to recreate the uniform, and you need not be a master or expert costumer, but you should be familiar with working from patterns and have moderate talent.

Remember: the more attention to detail, the more authentic your costume will look.

TOOLS & MATERIALS

To re-create your uniform you will need the following tools:

- Sewing machine (with Basting or Zig-zag function)
- Set of Hand-sewing needles
- Scissors
- Needlenose pliers
- Iron; box of straight pins

You will also need the following materials:

- 2½ to 4 yards of Fabric (Maroonish red)
- 1 yard of Interfacing (woven or non-woven in White or Tan Color)

4 to 5 yards of Double-sided Black Trim (Polyester)
2 yards of ¼ inch gold trim
1 yard of Batting material (¼ inch in depth)
1 yard of woven fabric (or equivalent material) in Divisional Color for the turtleneck

1 yard of woven fabric (or the equivalent material) in Divisional Color for the sleeve and shoulder stripe (NOTE: This should match the color material for the turtlenecks)

1½ yard of silver upholstery chain
2 to 2½ yards of velvet trim (or equivalent material) in Divisional Color for the trouser stripe

1 purse clasp
15 ½ inch Black Dressmaker Snaps
3 Rolls of thread: 1) Maroonish Red, 2) Black, and 3) Divisional Color

1 pair of boots
1 pair of black trousers (or skirt for women)
12½ to 3 inch Belt (Vinyl preferred)
Assorted Accoutrements, insignias and belt buckle
Optional: 2 to 4 yards of silk—or—shiny lining material in Black

Suggested Fabrics:

Wool
Cotton Blend
Polyester Cadence
Do not use Corduroy, Flannel, Gambardine, Crepe, Denim, Poplin or Jersey

PLEASE BE SURE TO READ ALL INSTRUCTIONS THROUGH BEFORE BEGINNING—BE CAREFUL TO USE ALL TOOLS AND MATERIALS IN A PROPER WAY—MAKE SURE TO TELL YOUR PARENTS WHAT YOU ARE DOING, THEY MAY WANT TO HELP!

Step 1 Once you've obtained your fabrics and materials, you are ready to begin. Measure (or have someone else measure) your waist, chest, shoulders, neck and arm's length, and transfer those measurements to the pattern, prior to cutting the materials out. The pattern is a median size 38—which is your most common size medium—and you will need to work up or down from that. It is suggested that you cut the materials out slightly larger than you need. You can always take materials out—but it's difficult, if not impossible, to add. (Note: should you desire to line the interior of your duty uniform jacket, cut out equal amounts of lining material as you are cutting out the main material.)

Step 2 Lay the wrong side of the flap on the top of the correct side of the left front and stitch the two together along the straight section with a ¼ to ½ inch seam. Fold the flap right side up and press with a hot iron.

Step 3 Pin left front interfacing to wrong side of left front and baste with a ¼ to ½ inch seam along the center outer edge of the fabric. Pin right front interfacing (yoke) to the correct side of the right front and baste with a ¼ to ½ inch seam around the outer edge of the fabric.

Step 4 Pin black trim to the outer edges of both fronts, so that it covers the basting, and sew with a straight stitch completely around the fabric. (Note: The double-sided nature of the trim should adequately hide any seam lines.)

Step 5 Pin the wrong side of the left back to the correct side of the right back and stitch the two together along the straight section with a ¼ to ½ inch seam. Fold the right back side up and press with a hot iron.

Step 6 Pin black trim in two parallel lines, originating at the back middle of the sleeves and ending at the bottom of the material, and sew with a French seam on the back of the uniform. (Note: Leave enough room in the rear for the "v"-shaped belt-loop.)

Step 7 Stitch completed back to fronts at shoulders.

Step 8 Pin collar about ½ inch to the wrong side of back and fronts and sew with a straight stitch in a curved pattern. Press with a hot iron.

Step 9 Pin wrong sides of sleeve "A" and "B" facing outward and stitch along the straight section with a ¼ to ½ inch seam. Fold right sides outward and press with hot iron. (Do this for both sleeves.)

Step 10 Pin wrong sides of the jacket front with back and sample try-on the jacket. If the shoulders are too big, cut corners appropriately. If the jacket, or chest, sections are too big, re-pin in the sides and cut-off excess.

Step 11 Turn sleeve(s) inside out, baste in batting material and optional lining near the cuff; then return sleeve(s) to right side up.

Step 12 With right sides together, pin sleeve to armhole edge of the jacket, matching the top of the sleeve with the shoulder. Baste. Then stitch.

Step 13 Stitch underarm of shirt and sleeves.

Step 14 Turn 5/8 inch of the cuff's edge under and hem. Then, spacing 1½ inches apart, stitch three to four parallel seams up the sleeve. (With the batting underneath, this will approximate the quilting-effect Robert Fletcher received from the trapunto machine.)

Step 15 Finish lower edge of jacket with a 5/8 inch narrow hem.

Step 16 Pin stripe to left sleeve and sew.

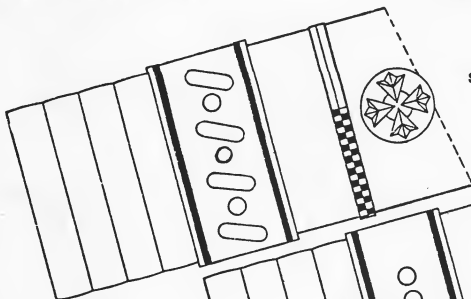
Step 17 Pin stripe to right shoulder—so that one inch falls over the flap—and sew. Attach purse clasp to the stripe and flap.

Step 18 Pin two front belt loops (3 inches of the black trim) to front of jacket at waist level and pin rear "v"-shaped belt-loop to back of the jacket at waist level. Sew.

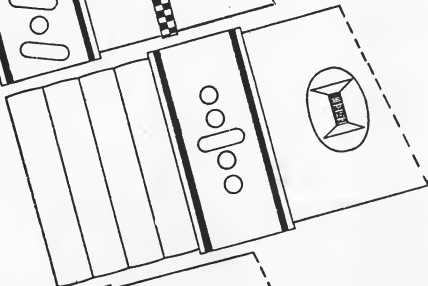
Step 19 Baste batting material to the spandex and sew 1½ inch parallel stitches around the material. Attach to collar of jacket or under tunic and stitch with a straight seam. (Note: I have found attaching the quilted turtleneck to an under tunic to be the easier method. However, for those of you who choose to sew the turtleneck to the jacket, in order to form a single unit—best of luck!)

INSIGNIA AND RANK

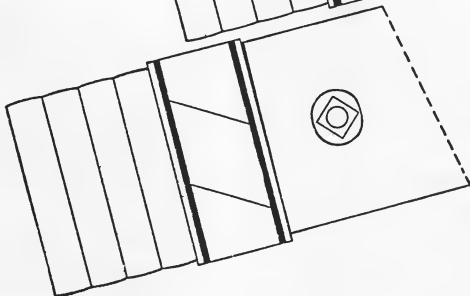
STAR FLEET ARMED FORCES



SAMPLE "A"



SAMPLE "B"

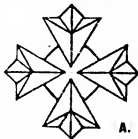


SAMPLE "C"

OFFICER GRADES:**A. ADMIRAL****B. COMMANDER****C. CADET**

INSIGNIA AND RANK

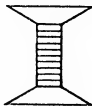
STAR FLEET ARMED FORCES



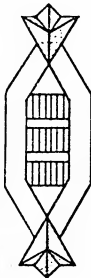
A.



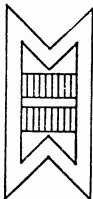
B.



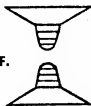
C.



D.



E.



F.



G.



H.



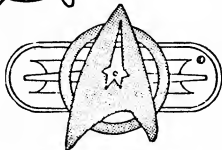
DIVISIONAL RANKING:

- A. ADMIRAL
- B. CDMDDRE
- C. LT. CDMMANDER
- D. CAPTAIN
- E. COMMANDER
- F. LIEUTENANT
- G. ENSIGN
- H. CADET (YEDMAN)

NOTE: DIVISIONAL RANKING IS FOUND ON BOTH THE SLEEVE AND SHOULDER STRIPE. RANKING ID'S ARE THE ACTUAL SIZE.



CADET INSIGNIA



OFFICER INSIGNIA



Step 20 Hand-sew dressmaker snaps and fine chain to the yoke and jacket flap. (Note: Make sure that they are evenly spaced.)

Step 21 Pin velvet trim (in the Divisional color) to the outer side of trousers (or skirt) and sew.

Step 22 Add various accoutrements, insignias and belt.

Step 23 Have fun with your Star Fleet Duty Officer's Uniform.

PARENTS: You may wish to assist your children in the construction of this costume. If proper precautions are taken it is safe and constructive and provides a fine opportunity for parent and child to work together toward a common goal.

Please be aware that neither the magazine, the publisher nor the author guarantee results and that all three disclaim any liability whatever although if proper precautions are followed in using tools and materials it is safe to construct the costume unless allergies or unusual circumstances interfere.

Trick or treat

BY JAMES VAN HISE

Sixteen-year-old Eddie Weinbauer is unhappy. He's the odd man out, unpopular and the daily target of local bullies. How does he spell relief? SAMMI CURR — a dead satanic Rock star who returns from beyond the grave to wreck havoc on everyone in his path!

Planned for a Halloween release, the film was conceived around the title, and therein lies the tale.

Michael Murphy and Joel Solsson serve as producers and writers on *Trick or Treat* and had just finished producing the highly successful *Nightmare on Elm Street — Part 2* when they received a call from Dino DeLaurentis.

"He said that he had a title, *Trick or Treat*, and a release date, which at that time was the third week in August. This was actually just after Christmas last year," Murphy recalls. "They'd done *Halloween II* but we didn't want to do anything like *Halloween* or a slasher picture. We asked him what he was interested in and he said, 'Whatever you want. Just go away and come back and tell me what you guys would like to do.'"

"We had no idea what to do," Murphy confesses. "We sat and wrung our hands for about a week trying to come up with something. Then we met a young writer, Rhett Toppa, who had never written a script but really wanted to. We met him through an agent friend

of ours. He said, 'Wouldn't it be great if...?' and he laid out the basic premise of the story. Joel and I wrote it up into a seven page treatment, went back, had it translated into Italian for Dino and he said 'I love it! Go away and write the script.' So we wrote the script and had the first draft by the end of January."

What they came up with was a satirical horror film dealing with sadism, Satanism and rock & roll!

Trick Or Treat is a broad, satirical, rock & roll horror film about an average American teenager, Eddie Weinbauer (Marc Price) whose fascination with rock music and his rock superstar idol, Sammi Curr (Tony Fields), turns into a spine-tingling, life-threatening situation, not only for Eddie, but his high school and hometown as well.

The film began principal photography on April 21st on location in and around the coastal town of Wilmington, North Carolina, where the DEG (DeLaurentis Entertainment Group) studios are located. Wilmington has a small town, all-American look to it and two schools, Hanover and Hoggard High Schools were used as location sites for the film's fictional Pikeville High. Over 400 high school students were employed as extras for one of the climactic scenes, which takes place at Halloween.



It was eerie for residents to see downtown store locations with Halloween decorations in their windows and carved Jack o'lanterns on residential street porches during the month of May. Imagine going to a Halloween dance/concert in costume in the spring instead of the fall? As one local teenager put it, "Where else can I go to a party, have a great time, be in a movie and get paid for it, too?"

WHAT IS A SAMMI CURR?

In an era when, if anything, rock stars have tried to be more outrageous than ever, Tony Fields is all too believable as the heavy metal star who lives after death through his music.

Fields, who last year had a featured



role in the motion picture version of *A Chorus Line*, had a previous brush with horror in the video for Michael Jackson's *Thriller*. "That was really heavy-duty makeup, but nothing like this. In fact, on *Thriller* they did appliques for everybody else, but when I walked in they went, 'That face! All we have to do is paint it!' but I love it."

For his role as Rock superstar Sammi Curr, Fields required four hours in makeup, hair and wardrobe in order to be transformed into the frightening character. Much of the time was spent in applying huge burn marks on his face and chest, the legacy of his death in a hotel room fire. Then he goes from

Heavy Metal star into Heavy Metal monster.

In describing the character, which is clearly inspired by all of the worst fears of the Parents Music Resource Center and others who see darkness at work in modern rock music, co-writer Michael Murphy explains that while the film pokes fun at both sides of the Satanic rock controversy, there is more at work in the script than just this. It's a story which also explores the characters, both the good and bad, in order to achieve the most potent effect it can.

"I like the Sammi Curr character — the monster," Murphy explains. "I like the way you get to become familiar

with the monster and what Eddie's hero-worship relationship with him evolves into. When he gets to know this character better and better, the foundation of his hero worship is shaken quite a bit. Then he has to turn around and fight the very man he worshipped. I find that whole turnaround probably the most interesting part of the story."

"The initial attraction I had to the script was that there was something very intelligent about it," says Tony Fields — the man who is Sammi Curr. "In the first draft there was a lot more blood and guts in it, which was fine because I've always been a horror fanatic." Later versions of the script

To my
darling fans
everywhere!

Sincerely
Yours,

Evila



MONSTER

LAND™





toned this down quite a bit, though. "It's a lot of my fantasies on one role — killer vampire psychotic rock star. He's not really a vampire, but that's my association in that those are the guys I always like in horror films."

FROM ACTOR TO DIRECTOR

At the head of this project, guiding it though to completion, overseeing every aspect of the filmmaking

process and directing the actors in their scenes is another actor — Charles Martin Smith.

As an actor, Smith has received rave reviews for his work in such films as *Never Cry Wolf* where he plays a young scientist struggling to survive in the arctic. In both *American Graffiti* and *More American Graffiti* he appears as Terry "The Toad." Most recently he was seen as the sympathetic scientist in *Starman* as well as a doctor victimized by a strange cult in *The Twilight Zone* episode, "The Beacon."

In describing how he made the transition from actor to director, Smith candidly admits, "Clumsily, I think. Blow by blow. I got more interested in it during *Never Cry Wolf*. Carroll Ballard is a fantastic director and I learned a lot from him there. I worked on *Never Cry Wolf* for about three years because I was one of the writers. I ended up staying through post-production and I sort of view it as a three year film symposium with Carol. He explained a lot of things to me, gave me a camera and I went out and shot things which we talked about. I got to edit some scenes in *Never Cry Wolf* and although he never used any of my versions, he let me play around with the film to come up with ideas. I think that's what got me interested in doing it, in directing." He then went on to make some award-winning commercials in Canada.

Trick or Treat came his way through what Smith describes as, "A strange series of roundabout means. I live in Vancouver and spend a lot of time in Canada. I was up there editing a short film I'd made when a friend of mine in L.A. heard that this film was going to be made and thought that I would be right for it. He mentioned me to the producers and I met with Joe and Michael. I read the treatment, we talked about it and they liked my ideas and I liked theirs and that's what happened."

In describing how well their initial meeting with Charles Martin Smith went, Michael Murphy adds, "It was the kind of meeting where you start off allowing 45 minutes and wind up sitting there all afternoon. He's one of those people that came in and, rather than saying that this was the most brilliant thing I've ever read, goes, well, there are some good things and there are some bad things. We really felt that he had a sense for it because he recognized the parts of the treatment that we thought were weak at that point, so we felt that we were on the

same wavelength. He had the same sort of sense of humor that we did and the three way relationship had worked out great. It's been a really good collaborative process. Even though it's his first time directing a feature film his creative and aesthetic sense has been absolutely great."

Coming from an acting background, the director feels that this has helped him deal with his performers, especially since this is his first feature where he carries all of that responsibility.

"I hope I have a good understanding of the way actors work and the way that characterizations need to be shaped," Smith explains. "I think that one of the first comments I made to the producers was that the character of Eddie didn't work. If he wasn't sympathetic, if the audience didn't care about him, and if his progress through the movie from kid being picked on to kid who has a demonic force on his side switching to kid trying to stop this demonic force didn't work, then it didn't matter how good the special effects were. Or how scary the picture was. So I hope I've brought some shape to the characters. I was a teenage actor and this has teenage kids in it. I hope I was some help to them with the performance more than another director could be."

One way he helped Marc Price, who plays the hero, was when Marc had to do a scene so that no one would realize he was acting, in that he had to pretend not to see something.

"There are a lot of things in acting that, if you really do them well, no one will ever notice that you're a good actor. But if you do them badly, it really hurts. One of those things is reacting to things that aren't there. The other side of the coin is to *not* react when something is there. We were filming a scene where Marc comes into the bathroom. Typical horror movie scene: they know the monster is probably in the bathroom, but they've got to get the keys to the car. The door slowly opens and he looks around. The bathroom looks empty. He looks over at the shower and the curtain is drawn. We know that somewhere the monster lurks. So we had Marc go over to the shower curtain and pull it back. There's nothing there, except that when he pulled it back, there was actually a sound man, script supervisor, a guy with a light and about six people in that

shower and Marc had to pretend that there was nothing there!"

When asked what kind of tag line he might give the film which would give a good impression of what it's like, Smith states, "That would be hard to do. I shy away from calling it a horror movie, and I'm not sure that I want to call it a comedy, although it is largely a comedy. It's sort of a rock & roll Faust. Eddie is a kid who is being beat up and Sammi, his hero, dies. His whole world collapses. Then he gets this recording through which Sammi lives on and he conjures him up from the grave and has almost a Faustian relationship. He sells his soul to Sammi to get this demon on his side. He gets deeper and deeper into it until finally he decides he's got to call it quits."



ANOTHER DEMON ALONG FOR THE RIDE

There's a creature appearing briefly in the film who began as just an afterthought but Kevin Yagher and his crew put so much work into it that it turned out far more impressive looking than either the producers or the director imagined that it would. The creature's name is Skeeze, and it's Sammi Curr's personal demon.

"He's an apparition of some kind that's created by Sammi Curr to use against the lead bully who's giving Eddie such a hard time at school," explains Yagher, who was in charge of building Skeeze and who's previous film credit is the elaborate makeup effects on *Nightmare on Elm Street - Part 2*. "The bully has a girlfriend and they're out necking in a car and when he gets out to go relieve himself, she pops in a tape of Sammi Curr. She starts to listen

to it and slowly gets into a seductive state and Skeeze appears. She opens her eyes and Skeeze is hovering over her, licking her exposed chest. The kid looks back at the car and it's moving up and down on the shock-absorbers.

"We put a lot more into this creature than they originally wanted," Yagher admits. "They just wanted the demon to open its mouth and blink. But I wanted to put much more into it, so I hired a big crew and we all worked painstaking hours. The head and neck are foam. It was done in 7 pieces — 8 with the tongue. The teeth are dental acrylic and the head is foam latex. The eyes are acrylic, too. The arms and hands are foam latex as well. He has a fiberglass underskull, and under him for support is aluminum and all sorts of mechanics. The ears move and pull back."

"The whole Skeeze notion was a combination of a mascot we came up with," Murphy explains, "plus there had been a manifestation of the real devil at one point in an early script. This all wound up evolving into Skeeze. We found that we were able to do more with the character of Skeeze than those other more abstract elements scattered around the script would have. It was an evolution of different things coming together."

When hearing surprise that such an elaborate and impressive creature is used so little in the film, Charles Martin Smith responds that actually, "It's the other way around. We're using it so little, it's surprising it's so impressive. When we were designing it with Kevin, I was telling him how quickly we were going to see it. It was going to be two quick cuts. Remember the scene in *Rosemary's Baby* with the devil creature on top of her? That was very frightening and it was two very fast cuts. That was sort of what I'd imagined with Skeeze and I told Kevin that he didn't have to build anything elaborate because it would only be in these two very quick cuts. But he got in there and got carried away and made this thing that does all of this stuff so I said, well, fine. We'll make them longer cuts. I wish we could have written another scene for him. Maybe he can star in the sequel," Smith jokingly adds.

Whether there will be a sequel will depend on how eagerly fans of offbeat Halloween horrors embrace this entry when ads cry out, "Trick Or Treat!" ●

Welcome to my video vault, come in and feast



ALPHAVILLE

Jean Luc Godard's comic science fiction classic, an odd mixture of Orwellian science fiction and hard-boiled detective movies like *The Big Sleep*, concerns the adventures of super-sleuth Lemmy Caution (the French cinema's James Bond) as he attempts to infiltrate the darkly forbidding world of the planet called Alphaville.

The film takes place in a universe that has been paved from one end to the other, which allows Caution (played by Eddie Constantine, who essayed the same role in some twenty other Lemmy Caution adventures, none of which are at all memorable except this one) to drive from our home planet to Alphaville in his 1965 Ford Galaxy! Other amusing scenes include a hilarious series of attacks

Eric's VIDEO VAULT

Reviews by
Ron Magid

on Caution when he first enters his hotel room in Alphaville, as killers leap out at him from every conceivable hiding place while a bored prostitute attempts to interest him in having sex.

There is a darker side to Alphaville as well, and it is brilliant in its effortless cinematic virtuosity. Towards the film's climax, Godard creates a truly disturbing mood by alternating positive and negative frames in the same sequence. Just as disturbing is his use of grainy black and white to underscore the hopelessness of the totalitarianism portrayed in the film, and even when Caution succeeds in defeating the supercomputer which rules the planet, we know this is just a fairytale and that the real horror still exists. Not to be missed! 🤖👁️👁️👁️

PSYCHO II

What should have been a campy, black-humored and

gleefully morbid romp through Alfred Hitchcock's darkly perverse mid-America becomes instead a heavy-handed exercise in tedium under Richard Franklin's flashy, surfacy direction. Although the film boasts some fine performances, particularly those of Anthony Perkins, returning in his classic character role, Norman Bates, and Meg Tilly as a young, misguided girl who befriends him. The two share the film's only powerful moment: a quiet, disturbing and touching interlude in Norman's bedroom where he recounts the saga of his life in the institution he was placed in after the events of the original *Psycho*, and tearfully attempts to recollect his past and then realizes that the doctors had taken everything away from him but the smell of his mother's toasted cheese sandwiches.

Utterly wasted in the film is Vera Miles, recreating her role of Marion Crane's sister, a role which Tom

Holland has so perverted in his mindless screenplay that it bears no resemblance to the part as written in *Psycho*. To serve the purposes of Holland's hole-ridden plot, we are expected to believe that Vera Miles' character could have become so obsessed with the murder of her sister that she would not only go mad, but would use her own daughter to advance a heartless scheme of vengeance against Bates. Anyone familiar with Vera Miles' character in *Psycho* should be justifiably appalled.

The major culprit for the film's ultimate failure, however, is director Richard Franklin, who blatantly overdirects in an attempt to out-Hitchcock Hitchcock. Franklin's earlier effort at emulating the Master of Suspense, a fine, tense little film called *Road Games*, managed to capture a Hitchcockian feel without ever becoming pretentious in the way that spoils so much of *Psycho II*. Franklin proved he has talent and taste

enough with *Read Glasses* to know that arbitrarily recreating Hitchcock's shots without reckoning on their dramatic appropriateness would create an attractive but empty film. A number of shots in *Psycho II* manage to evoke shots from other Hitchcock films, but Franklin's film suffers by comparison, as such shots only recall the great use Hitchcock made of his visual metaphors and puns. Most glaring is a sequence employing a high angle shot on a young girl as she flees in terror from Bates' home, which immediately recalls the exact same setup in Hitchcock's masterful *North by Northwest*, when Cary Grant is seen running from the United Nations after being framed for a murder he didn't commit. In Hitchcock's film, the shot sums up the picture's main theme, one man against the world; what does Franklin's shot imply, other than it looks like a Hitch-

cock shot? Franklin surely could take a few tips from Anthony Perkins, whose understated, witty *Psycho III* is nearly everything *Psycho II* should have been, but wasn't. ☹️

BRIDE OF FRANKENSTEIN

What's better than watching Boris Karloff as the Monster in *Frankenstein*? Seeing The King Joined by a brilliant cast in one of the finest films ever made: *The Bride of Frankenstein*. While I wouldn't dare to say that *Bride* is a better film than the original, it does add a number of delightful new wrinkles (and stitches) and builds beautifully on ideas that were only partially developed in *Frankenstein*.

To begin with, *Bride of Frankenstein* possesses even more soul than the original, as the Monster emerges as the hero of the film, horribly brutalized by those who cannot see past his deformed

exterior. In one of the film's most daring sequences, the Monster is captured by the townspeople and a mock-crucifixion is staged as he is bound to a cross and then tossed into a cart loaded with straw. In another, we are treated to the brilliantly funny and pathetic meeting of the monster and a blind hermit (touchingly played by O.P. Heggle). Though the hermit's prayers of thankfulness are contrasted with the gross bestiality of the Monster as he hungrily stuffs bread into his mouth, the humor soon turns to pathos as the hermit's heartfelt supplications move the supposedly "inhuman monster" to tears.

Though Karloff and Colin Clive are both stunning, the film is very nearly stolen from them by actor Ernest Thesiger's demonic, Dickensian Dr. Pretorius — young Henry Frankenstein's former teacher at the University before he

was "booted out — booted is the word, my dear Baron — for knowing...too much!" as Pretorius announces to his incredulous ex-pupil. Thesiger's presence adds a rather surprising and risqué — especially for 1935! — homosexual element as he and Frankenstein's fiancée battle for possession of the good Doctor's soul.

Alas, this love triangle is broken up by the creating of the female monster, played beautifully by Elsa Lanchester in her most famous role. Her subsequent rejection of Karloff's monster leads to a cataclysmic denouement which has repeated ad infinitum in nearly every horror film of the 1940's. If you've not experienced the joys of watching *The Bride of Frankenstein*, or if you haven't seen it in over a month, rush out and rent or buy one of the greatest of all horror films — but don't touch that dial or you'll blow us all to atoms! ☹️☹️☹️☹️



PSYCHO II



has been entrusted with the task of transferring the twenty-three-year-old mental patient to court for a sanity hearing. Loomis is determined that Michael will never be released. Michael is pure evil — a being without concept of right and wrong — a being who has remained silent for fifteen years, staring blankly at a wall, as if waiting... But for what?

Loomis and his female assistant find out when they arrive on the grounds of the hospital. Michael is loose! Loomis jumps out of the car to signal the guards, but when he does, Michael leaps onto the car, smashes the window and throws the woman out. He speeds off into the night, leaving Loomis behind.

A hundred and fifty miles away, the small town of Haddonfield is blissfully unaware of the events of the previous night. The Myers house, now deserted, is up for sale. On her way to school, pretty young Laurie stops by the "spook house" to leave some keys inside for her father, the town realtor. She's not afraid of ghosts — and she doesn't even notice Michael, standing in the shadows, watching her. And still... waiting...

Dr. Loomis, unable to convince the authorities that Michael will return to Haddonfield, is heading there himself. On the way, he discovers a service station truck, abandoned at the side of the road near a phone booth. Michael's hospital clothes are strewn about, and the body of the mechanic lies nearly naked in the bushes. Apparently Michael called for roadside service, then killed the man to get his clothes. Loomis, more concerned than ever, speeds on to Haddonfield.

Laurie is walking home from school with her two friends — Lynda, whose favorite word is "Totally", and Annie. Both girls talk about their boyfriends and tease Laurie for having to babysit Tommy Doyle tonight. But Laurie couldn't get a date anyway. "Guys think I'm too smart," she shrugs. The girls notice an unfamiliar car as it passes them. It's Loomis' car. Laurie noticed it from the classroom window that day. It was just parked there — as if the driver were watching the school. But then when she looked again — it was gone.

When she gets home, Laurie gets what she thinks is a phantom phone call — but it's only Annie, calling from her house across the street.

Arriving in Haddonfield, Loomis finds Judith Myers' grave. The headstone has been stolen. "He came home," Loomis whispers.

That evening, as Laurie heads off to the Doyle house, Loomis finds the local sheriff, Lee Brackett, at the hardware store. (The sheriff's name is an in-joke reference to screenwriter Leigh Brackett.) There's been a robbery at the hardware store — some rope, Halloween masks and knives. Loomis isn't concerned about that. He's worried about Michael.

He convinces Brackett to take a look at the Myers house. There the two find a dog, killed and partially eaten.

"He got hungry," says Loomis.

"A man wouldn't do that," Sheriff Brackett insists.

"This isn't a man..."

Annie is stuck at home with her little sister Lindsey



when her boyfriend Paul calls. His parents are out and he wants to come over. She drops Lindsey off with Laurie first. But when she gets in her car to go to Paul's, Michael, wearing one of the stolen Halloween masks, rises up out of the back seat! He chokes the struggling girl, then stabs her to death.

Tommy, looking out the window, sees Michael carry Annie's dead body out of the garage and into Annie's house. He screams for Laurie to come quick! The boogeyman is out there! The boogeyman who only comes out on Halloween! But when Laurie looks out the window, there is no one in sight. She tells Tommy to stop frightening Lindsey. There is no such thing as a boogeyman...

Lynda and her boyfriend, Bob, pull up outside Annie's house. They figure that with Annie's parents out for the evening, this is the perfect place for a little Halloween party of their own. But when they go inside they find the house dark—"totally dark!" according to Lynda—and "totally" empty, too...or so it seems.

After the two make love in the bedroom, Bob goes to the kitchen to get a beer. Michael leaps out of a closet and drives a knife through Bob's heart, pinning him to the wall!

Lynda is still in bed when the bedroom door opens. A figure stands there, wearing Bob's glasses and a ghostly white sheet. Lynda laughs, but when "Bob" keeps standing there silently, she gets annoyed. She decides to ignore "Bob" and call Laurie to see if she knows where Annie is. Just as Laurie answers the phone, the ghostly figure creeps up behind Lynda and strangles her with the telephone cord!

Laurie, hearing the gurgles and chokes, thinks this might be one of Annie's Halloween tricks—like that call she got earlier. But she's not sure if it's a trick. Then the line goes

dead—and, across the street, so does Lynda!

Laurie leaves Tommy and Lindsey asleep in their beds and goes over to Annie's house. She enters through the back door and searches the house. She opens a door and finds—

—Annie's dead body, stretched out in a bed, with Judith Myers' headstone propped up behind her!

Stunned, Laurie backs into a closet door. It opens—and Bob's dead body, hanging upside-down, swings out!

She leaps back—and sees Lynda's corpse lying nearby!

Laurie tries to run. But out in the hall, she comes face to face with the fiend in the Halloween mask! Michael stabs her in the arm. She falls down the stairs. Limping, she rushes to the laundry room. She tries to get out through the door. It's locked from the outside! In desperation, she smashes her fist through a pane of glass in the door and unlocks it. She escapes with Michael right behind her!

Laurie pounds on the door of her house, then hurls a potted plant against the upstairs bedroom window to wake up Tommy and Lindsey. "*Open the door!*" she screams.

She looks back. Michael is crossing the street.

Laurie pounds on the door.

Michael is getting closer!

Finally, at the last second, Tommy opens the door.

Laurie runs inside and locks the door behind her. She tries to phone the police—but the phone is dead! She sends Tommy upstairs to hide. She grabs a knife—and when Michael enters through a window and attacks her, she plunges the knife into his neck!

Michael falls and lies motionless. Laurie runs upstairs to the kids. She tells them not to be scared.

"I killed him," she gasps.

"You can't kill the boogeyman!" says Tommy.

He's right! Suddenly Michael appears behind Laurie. She sends her kids into their room. She locks herself in a closet and hides there, cowering in a corner. Michael smashes his fist through the door. Laurie grabs a wire coat hanger and bends it into a weapon. She jabs it at Michael's masked face. He drops his knife. She drives the knife into his chest. Michael collapses.

Laurie sends the kids out for help. As they run, screaming, out of the house, Loomis sees them. He runs toward the house, his gun drawn.

Inside, Michael again rises from the floor. The unstoppable maniac attacks Laurie. She fights back. She claws at him. She rips off the Halloween mask, exposing his face—the same dark eyes, the same expressionless features, of the six-year-old Michael of fifteen years before. Michael grabs the mask and pulls it back on. He prepares to kill Laurie. She is trapped—*doomed*—

Then Loomis appears and empties his gun into Michael. Michael is thrown backward by the impact. He crashes through a window and hurtles down.

Loomis looks out the window. Michael's bullet-riddled body lies on the ground below. He doesn't move. This time he *must* be dead...

Laurie, shaking, tries to recover from her ordeal. "Was it...the boogeyman...?" she asks Loomis.

"As a matter of fact," says the psychiatrist quietly, "it was."

But when Loomis looks out the window again...

...Michael is *gone*.

He is out there...somewhere...still alive, if he was *ever* alive...and still...*waiting*...!

For what?

Perhaps...for *this* Halloween...?

Perhaps...for *you*?

CAST

Dr. Loomis	Donald Pleasence
Laurie	Jamie Lee Curtis
Annie	Nancy Loomis
Lynda	P.J. Soles
Lee Brackett	Charles Cyphers

(Is it safe? Can I look now...Sorry, it's just that even though my best friends are somewhat beyond the pale, ghosts, goblins and the like, and I pal around with sympathetic monsters and vampires under the eternal curse, the savage things that normal people will do to each other make me tremble in fear. But I'm alright now—Evila)



Donald Pleasence was Dr. Loomis!

FROM MY FAMILY ALBUM



MONSTER GALLERY



Robert Quarry as COUNT YORGA, VAMPIRE!



Only her hairdresser knows, Hammer's **THE GORGON!**



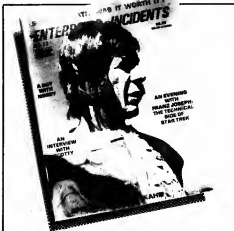
Vincent Price is abominable as DR PHIBES!



330-32

Lon Chaney Sr. lives in LONDON AFTER MIDNIGHT!

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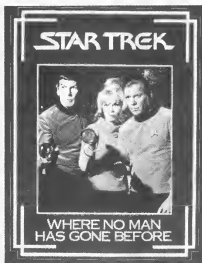
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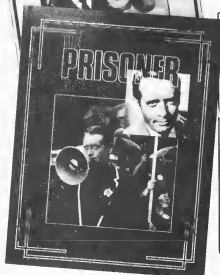
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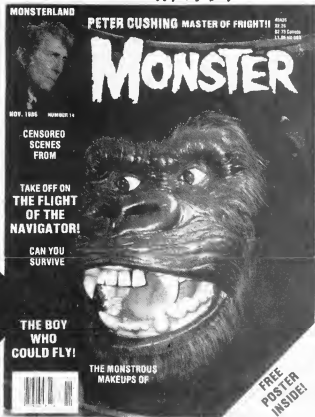
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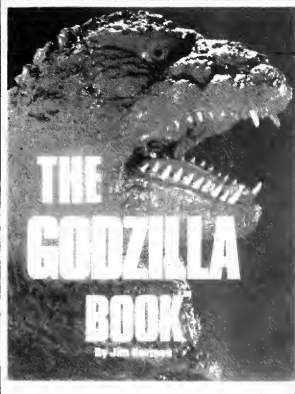
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Our galactic gourmet has collected rare recipes from Vulcan to Degoba to Transylvania, and offers them in both their native and Earth-equivalent Ingredient versions. You can really cook all of these dishes yourself! Plus tips on space restaurant etiquette and what to do if your midnight snack turns out to be hungrier than you are. Handsomely illustrated, now available for \$5.00 postpaid.

STEPHEN KING

The world's best selling author of horror and fantasy is celebrated with an insightful, profusely illustrated overview of his quivering career. Included is a chilling tale of terror written and drawn by Steve Bisette, noted artist of THE SWAMP THING comic book. Available now at \$6.00 postpaid.

THE NEW FANTASY ILLUSTRATOR

A beautifully-printed, slickpaper book glowing with richly-colored reproductions of fantasy paintings by Tim Hildebrandt and Barclay Shaw. Included are in-depth interviews with the artists and with James Frankel, art director of Bluejay Books. A very special publication designed to be treasured for a lifetime, NEW FANTASY ILLUSTRATOR is now available for \$12.00 postpaid.

MONSTER

LAND'S

FUTURE FILMAKERS CONTEST

WIN A FREE TRIP TO HORRORWOOD AND MEET EVILA!



Anyone from Alaska to Honolulu—anyone living (or unliving) in any of the 50 states—anyone from 7 to 17—may enter the colossal contest and win a **free trip to Hollywood**, be provided with accommodations for a week and meet people behind the fantastic fright films of today (specifics to be announced soon!).

You will be taken on a tour of Universal Studios where you will see the one and only **PSYCHO HOUSE**...the monster shark from **JAWS**...the special effects show...the **CONAN THE BARBARIAN** performance...and other exciting moments on the studio lot which gave birth to *Dracula*, *Frankenstein*, the *Creature from the Black Lagoon* and *Battlestar: Galactica*!

This is a short film contest in which you may submit entries on video, 8mm or 16mm of no more than 15 minutes in length. Films should be either science fiction, fantasy or horror. All entries become the property of **MONSTERLAND** magazine.

RULES:

Anyone from 7 to 17 years and 364 days (under 18) may enter.

You may submit more than one entry.

All films must be created by non-professionals.

5 top films will be chosen which will then be narrowed down to one by our celebrity judge (to be announced).

Each runner-up will be announced in **MONSTERLAND** and receive a free subscription to **MONSTERLAND**.

Each entry should bear the contestant's name, age, address and phone number.

Each entry must be accompanied by a statement signed by the participant's mother, father or responsible adult guardian guaranteeing that the film(s) is/are the creation of the contestant and that the contestant is aware of the rules and regulations of the contest.

All entries must be received by March 1st, 1987. The winner will be flown to Hollywood during the summer of 1987, as soon after school leaves out as can be scheduled. In the event the winning contestant is too young to travel alone, **MONSTERLAND** will provide transportation and accommodations for an accompanying adult.

Send all entries to:
FUTURE FILMAKERS CONTEST
C/o **MONSTERLAND**
8399 Topanga Cyn. Blvd.
Suite 210
Canoga Park, CA 91304

Turn page to see who won the last exciting contest!

**CONTEST WINNER
JOEY CASTRO
GOES TO**

**MONSTER
LAND**

**HORRORWOOD,
KARLOFFORNIA!**



Evila thinks Joey is talent to watch for!



Joey Castro meets Evila.

HOLLYWOOD! AT LAST!

- First day - Went to Universal Studios Tours.
Saw Kong in person and Jaws, too!
Visited offices of MONSTERLAND.
Walked down Hollywood Boulevard!
- Second day - DISNEYLAND! Got there early, went
on Space Mountain, Matterhorn, Pirates
of the Caribbean, Haunted Mansion...
Went to JOHN BEUCHLER's monkey
studio - saw many monkeys in the works.
Visited Doug Besicovich's shop and saw a
tortoise that sings!
- Third day - Visited set of JOE DANTE's new
movie, INnersPACE and met the man
who directed GREMLINS! Spent 2 hours
there watching Joe direct. It was a lame
scene and very noisy - had to have to run
in front of the camera in order to yell cut!
Went and saw ALIENS, again.
Had my picture taken with EVILA!
What a doll...
- Fourth day - Went to Gene Winfield's custom car
shop and saw the cars from ROBOCOP,
all finished and ready to go to Dallas,
Texas for filming!
Went to a book signing for
Clive Barker, the great new horror writer.
Met Paul Clemens there, the star of one
of my favorite movies - THE BEAST WITHIN!
Fifth day - Stopped by a science fiction convention
on the way to the airport.
What a trip!



... with a futuristic car from a forthcoming sci-fi film!



Joey Castro meets John Buochler!



Joey meets a monster!

First stop on the grand tour of Horrorwood!



UNIVERSAL STUDIOS



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Trick
or
treat 